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At her right the water of the fountain gushes forth and falls into the basin from the mouth of a lion, and on the brink of the basin stands Cupid, with bow and quiver, apparently steadyng himself by his hand resting on the lion's head. That hand, however, is drawing the end of a crimson bow over the lion's eyes. May not this be intended to be allegorical, to show her triumph? Love blinding the monarch—Cupid blinding the lion.

The whole treatment of the subject, and the attitudes of these three figures, are very beautiful. The slender, flexible hands of the Duchess are exquisitely painted.

It may be a matter of surprise that such a picture could be found in this country, and it is only by accident that it could be carried away from Europe. Its history is this. It was brought to New York from Paris, at the close of the last century, by a French woman who got possession of it during the confusion of the first French revolution, when so many galleries were broken up and scattered. She lived in obscurity in Duane street, in New York, and just before her death, about forty years ago, she sent for a distinguished lawyer in the city, on some legal business. There was but little taste for art in this country at that time, but he fortunately had some. Seeing the picture and suspecting its value, he inquired of her its history. She died shortly after, and having no relatives, her effects were sold by the public administrator. He went to the sale, where he found two poor artists, each one of the trio having come, supposing himself the sole possessor of the secret. They bid against him for a short time, when he went over to them and said—"There is a use in your making me pay high for this picture, I am going to buy it, cost what it will, and you have no interest in this woman's effects." So they ceased, and it was struck off to him for a very small sum.

He was a connection of Bishop Kip, and from his family it came to the Bishop's collection, and is now on the Pacific coast. Is it not strange that this picture, painted for Louis XIV. and Vanderlyn's "Marius," which was for a time on the walls of the Louvre, and which Napoleon I. attempted in vain to purchase—these two pictures, admired by the two greatest conquerors of France—should now be hanging in the same collection in that distant land, of whose existence they scarcely knew?

The late governor, Luther Bradish, of New York, who was an arbiter in all matters of art and elegance, once said to the bishop—"With these two pictures alone, 'la Valière' to represent the old school, and 'Marius' the modern school, you would have one of the best collections in this country."

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"THE world is what we make it out of internal and external senses—a vale of tears and scene of gloom, or a superb landscape with transcendent points. There is light, and anon! almost instantaneous shadow, but the artist will blend the two and enhance the significance. The skill of appropriation is a true accomplishment. No one can get to us, but we can foster and cultivate the same. The reason we so often fail is that we ignore what is within our grasp, and despise small gains."—*Boston Commonwealth.*

## CHURCH DECORATIONS AND FURNITURE.

BY REV. C. G. TRUSDELL.

The object of this paper is not to criticise prevailing taste so much as to deplore the almost total want of it—for, aside from a few of our better churches in the larger cities, very little is attempted beyond the strictest necessity, either in furnishing or decorating. Neither do we assume to dictate with the skill of an artist or the authority of an oracle, precisely the kind and extent of decorations best suited to churches, or the most appropriate shape and color for furniture—these must be left largely to personal taste and local circumstances, as of size, style and means, to determine. But our object is to plead for everything connected with church edifices that can increase the comfort and attractiveness of God's house, and so induce the masses to attend, and with such sense of pleasure and surprise as may be awakened by contact with the beautiful, secure to them a blessing in the very circumstances and surroundings of the sanctuary. If my dream shall ever be realized, men will need less special inducements and pressure, through sensational themes, or sense of duty or danger, to drag or drive them to church, but will gladly turn their feet thitherward as to the place of greatest attraction and promise.

Doubtless much of the attraction of club-rooms and lodges, as well as of concert halls and theatres, is in their decorations and furniture, which are as a rule far in advance of the homes of their patrons, and so are given the preference, and while all places of entertainment and dissipation understand the power of these attractions, the church cannot afford to ignore them. Among what is known as evangelical Protestant denominations, the sentiment upon this subject is divided. One part make it almost the fundamental principle of their religion to ignore taste and beauty, if not comfort altogether, practising the most rigid economy and extreme plainness, claiming that anything like decorations or ornaments in churches (*not in their own homes*) is not only unnecessary but positively wicked, as cultivating pride and extravagance, and compelling sacrifices from the poor. Hence the whole subject of respectable church edifices and accommodations is in their view inconsistent with the true spirit of Christianity. Recently I met with one of this class who deplored the degeneracy of Methodism, in particular, as seen in her expensive and beautiful churches, springing up all over the country, and sighed for the good old days of cabins and four-square, one-story frames, without spire or bell, or paint, or cushions, to say nothing of furnaces, organs and choirs, when the men and women sat apart, and the hymn was given out two lines at a time, and the preacher was permitted to teach school for half-price, or do chores for his board. That was indeed a free gospel, but such people forget that churches then were fully equal to the homes of the people, and up to the taste and wants of the time; but there has been a great advance in all these respects, and the improvement in church architecture and furnishing, and ornamenting, has hardly kept pace with the increasing numbers and ability of its members, or their style of private living, while with all of this,

cal test of Christian enterprise and holy living, Methodism, and, for aught we know, all other denominations, are, to say the least, no less spiritual or potential than a century ago. Others equally conscientious, and a good deal more liberal and progressive, seek to adopt every improvement in materials and architectural design, sparing no pains or expense to secure comfort and convenience, and by no means indifferent to luxury and elegance. These demand that churches shall be representative buildings, fair specimens of the liberality and taste and faith of their denomination, and that they shall bear some proportion in convenience and beauty to the private homes of the worshipers. When the leaders are of this spirit they find little difficulty in carrying the people with them, and especially when the more wealthy are willing to pay their fair proportion, there is never any lack on the part of even the poorest to meet their assessment.

The fact is, the *cry of poverty seldom comes from the poor*; and the remonstrance against extravagance and pride commonly comes from those who are most guilty of both in private indulgence, while they try to deceive themselves, or conceal their covetousness and stinginess under the cloak of regard for the poor.

Recently, both in this country and in Europe, the question has been much agitated, "How can we reach the masses with the Gospel?" "How attract the poor to the place of worship?" A great deal of sentimental twaddle has been indulged in in reference to this knotty question. There is nothing easier or plainer to my mind. If you want to attract the masses to church—build churches for the masses; not *poor* churches—but large, convenient, and beautiful, and then invite them, and make them welcome when they come, and if a little of the Master's plan should be adopted, viz.: "Go after them and urge them to come in," it would be found wonderfully remunerative. Some tell us that the poor will not come to fine churches because their manners and clothes contrast unfavorably with others, and they will not go to plain buildings and free services appointed especially for them, because it is an acknowledgment of their poverty. In answer to this, it is enough to inquire, who furnish the immense congregations that fill all day long, and frequently for many working days together as well as Sundays, those magnificent and costly cathedrals to be found now in almost every city of any importance, which, for beauty and expense, are an honor to the people who provide them, and a shame and a reproach to those who profess to have a better faith. The difference is simply in this: Romanism *contemplates* the poor, and she *reaches* them because she *intends to and tries to*. Romanism builds her immense and elegant cathedrals for the poor, and she attracts and holds them by it, mainly. There is no monopoly of choice pews in Romanism, nor imprudent display of fine clothing and jewelry and equipage, to insult the time and place of worship, and to humiliate and shame the poor—there is no snobocracy in Romanism that smells of petroleum or shoddy—hence all are equal as members of one family in their Father's house, and they attend the services because they love the place and its associations. Would Protestantism succeed as well with the masses she

must furnish as ample and attractive accommodations, and in as free a spirit. Build large and beautiful churches, with towers and spires, with recess and vestibule, with stained glass windows or open dome, with frescoed walls and upholstered seats and carpeted floors, with illuminated texts of Scripture, and statuary and paintings, if you please, with organ and choir, and this not only in the auditorium or place of the great congregation, but especially in the lecture or Sunday school room where the children meet; let no pains or expense be spared to make it a perfect parlor or palace, and if you can have fountains and flowers and singing birds here, so much the better, in order that the first impressions of the children in connection with the place of worship might be of the most beautiful and enchanting.

This will cost money—true, let it cost, and let the rich pay it—they will be the better for it—there is abundance of means in the church for this, and if the taste can be cultivated and the conscience educated to this standard, there will be no lack of means. Then, with such churches, and a kind welcome from the usher, and a pleasant smile from the pew, and a cheerful, plain Gospel out of a warm heart from the pulpit, we will no longer be embarrassed with the questions, How can we make the church attractive? or, How bring the Gospel to bear upon the poor?

## AMERICAN ART NEWS.

### BOSTON.

The excellent article in your last number, from the pen of Rev. E. E. Hale, noticed the action of our legislature concerning free drawing schools. About two hundred persons have already applied for admission to such a school, to be established at our Institute of Technology, and about the same number have enrolled their names at Cambridge. All towns in the Commonwealth having more than ten thousand inhabitants, are required to provide such a school, and incalculable benefit in the way of popular art education must result. An instructor from the famous South Kensington schools is expected ere long to take the chief direction of the enterprise. His head-quarters will be at the Institute of Technology, where preparations are making for eight hundred pupils. Thomas Hill's painting of the "White Mountain Notch," is yet on exhibition at Childs & Co.'s gallery. In the public gallery of the same house are several smaller subjects, by Mr. Hill, which are considered very creditable to him, but a snow scene among them we think hardly worthy of his pencil.

Gerry has in the same gallery a most poetic composition, entitled "The Pasture Gate."

Cass exhibits a fine fruit piece, and upon the walls of the salesroom, at this establishment, are several pastels of fruit by Enneking which admirably manifest the advantages of colored crayon for fruit drawing.

Billings has just finished a fine head of Wendell Phillips.

Virgil Williams has nearly completed a series of sporting scenes in his usual spirited style.

In my last I wrote you that the contract for the city soldier's monument had been given to Millmore. The city has already expended \$12,000 in placing a base for the monument on "Flag Staff

Hill" on the common, and, I think, it is to pay Mr. Millmore \$75,000 for his work. I can scarcely give you an intelligent description of the details of the plan without taking too much of your space. In short, its base is to be thirty-three feet square, its height about one hundred feet, with panels, bas reliefs and allegorical statues, in appropriate positions, and the whole surmounted by a statue fourteen feet high, representing America. About three years will be required for the completion of the monument.

The "Boston Art Club" is under full sail again, and now have a "local habitation" in admirable quarters opposite the common. The Art "reception" at these rooms, recently, was an encouraging evidence that interest in art is not diminishing in Boston.

Williams & Everett commence the year without change in their business relations, but not so do our other fine art houses. Messrs. Hendrickson, Doll & Richards dissolve, and the two latter gentlemen take the establishment of the late Mr. De Vries. Mr. L. A. Elliot leaves his old stand on Washington street, and, with two other gentlemen, goes to the Childs gallery, Tremont street, under the firm name of Elliot, Blakeslee & Noyes—Mr. Childs remaining with them. Mr. Joseph Ward is selling out at auction, and, we understand, designs to relinquish the business.

I almost forgot to say that we rejoice in the return of Albert F. Bellows to us. His English sketches are most charming. When shall we see the day of appreciation of good water colors in America?

BOSTONIAN.

### NEW YORK.

At no time during the past year has so much activity been witnessed in art circles, as was shown in the month just closed. The far-famed Derby collection of paintings, comprising in it many works of rare merit by the most eminent artists of Europe, was for a few weeks exhibited at the National Academy of Design, and attracted the most marked attention. At the close of the exhibition the collection was removed to the gallery of Messrs. Leavitt, Strebeigh & Co., Clinton Hall, Astor Place, where it was sold by auction on the evenings of January 24 and 25. The sale was one of the most successful ever held in this city, and amounted in the aggregate to upward of \$100,000.

Among the pictures sold, a fine example by Merle, brought \$4,200; "Still Life," by Desgoffe, \$2,800; "The Difficult Answer," by Baugnert, \$2,400; "The Harvester," by Bonguerean, \$4,100; "The Troubled Conscience," by Gallait, \$3,000; and the works of other great and modern masters were taken at equally high prices.

As the entire collection only numbered one hundred and fifty-four examples, and of them, at least, some six or eight of the largest and most valuable were passed during the sale, the magnitude of the average prices obtained may be readily estimated. Of the pictures sold, at least three quarters of them were bought by strangers or residents of neighboring cities.

The fourth winter exhibition of the American Society of Painters in Water Colors, was opened at the galleries of the National Academy of Design on the evening of January 24. The collection numbered about one hundred and seventy examples,

and it is gratifying to know that in point of merit the display is decidedly in advance of those of former years. Among the contributors, Samuel Colman sends eight drawings, all of them works of merit, one of the first of which is entitled, "Cordova," from a study made by the artist while sojourning in Spain a few years ago. Of our other leading water colorists, William Hart, president of the society, is represented by six brilliant drawings; A. H. Wyant, by four; Harry Fenn, by seven; Magratt, by three; and Nicol Burling, Smillie, W. T. Richards, Darley, Lumley, and Falconer, by one or more examples.

The eleventh annual collection of the Artists' Fund Society, was opened for exhibition at the Somerville Art Gallery, on the 30th of January, and was sold by auction for the benefit of the Fund, on the following Monday. The leading contributors to the exhibition and sale this year, were G. H. Boughton, Beard, Brown, Bristol, Carter, Casilear, Cropsey, Darley, Guy, Mrs. Greatorex, D. Johnson, E. Johnson, Loop, Kennett, Laurie, T. Addison Richards, Tait, Sonntag, Whittredge, Williamson, and Wyant.

In the studios, those among our artists who paint good pictures are reasonably busy on commissioned work. S. J. Guy has more orders on his books than he can fill in a year. His latest picture is an exquisitely finished interior, with the figure of a boy seated on the floor with a slate in his hands, and earnestly studying some problem which he has marked upon it. The figure is beautifully drawn, and in its refined qualities of color the work may be equalled, but not excelled, during the present art season. Kruseman Van Elten has just finished a bold and rugged landscape view, illustrating a "Gorge in the Hartz Mountains." The effect delineated is that of early morning, with the cool gray shadows yet resting on the mountain sides, and the peaks and pinnacles just glistening in the first rays of the rising sun. Van Elten is a strong colorist, and in this example, in its brilliant effects of light and shade, his vigorous powers in that direction have had free play. Dr. W. F. Clark, an artist who, in his finished works, always gives expression to some subtle and refined effect of nature, is at present painting a large picture, illustrating a "View of Mount Adams and Jefferson," overlooking the Androscoggin river, from the neighborhood of Berlin village. In the foreground is a country road, on which a yoke of cattle, harnessed to a farm wagon, are lazily wending their way; and overlooking the tree tops in the valley of the Androscoggin may be seen the clustering houses of the village, their roofs tinged with an effect of golden sunlight. The mountains rise in the background, drawn against a mellow golden-tinted autumn sky.

Ernest Parton, among other finished works in his studio, exhibits a large and carefully finished picture, "A view of the White Mountains from near Shelburne," showing the important peaks of Adams, Jefferson and Washington in the distant background. The valley of the Androscoggin, with its quiet pastoral features, forms the foreground and adds to the interest of the same.

A. F. Tait, has just sent out from his studio an exquisite realization of the season of spring, with its early flowers, apple blossoms, and other delicious reminiscences of that period of showers and sunshine, when all nature is awakened from the